

SPAWN



Spawn
02
D. MARLANE



TODD McFARLANE AND
IMAGE COMICS PRESENT

a season in hell - part i

DEDICATED TO
STEVE NILES

PLOT
TODD McFARLANE
BRIAN HOLGUIN

STORY
BRIAN HOLGUIN

PENCILS
ANGEL MEDINA

INKS
DANNY MIKI
VICTOR OLAZABA
ALLEN MARTINEZ
CRIME LAB STUDIOS

LETTERING
TOM ORZECOWSKI

COLOR
DAN KEMP
BRIAN HABERLIN

COVER
GREG CAPULLO

PRESIDENT OF
ENTERTAINMENT
TERRY FITZGERALD

GRAPHIC DESIGNER
GENTRY SMITH

GRAPHIC DESIGNER
BEN TIMMRECK

MANAGING EDITOR
BRAD GOULD

PUBLISHER FOR
IMAGE COMICS
JIM VALENTINO

SPAWN CREATED BY
TODD McFARLANE



SPAWN 116 SUMMARY

Eddie and Andy were children with an abusive father. After listening to Spawn, Eddie took it upon himself to kill his father and end the abuse. (See *Spawn* #29.) Now, after serving many years in a juvenile home, Eddie is free and looking for the evil being that he feels encouraged him to commit murder. Meanwhile, Cog, who is dying, knows his time to teach Spawn is now extremely limited, but Spawn has his own plans for his own future, the future of mankind and the future of Hell. At the same time, Eddie, who found religion while incarcerated, goes on a shooting spree at the bus station where he is critically injured, as is his plan; however, not even death can dissuade him in his quest to kill Spawn. He is reborn. He is The Redeemer!



TODD McFARLANE
PRODUCTIONS



SPAWN.COM

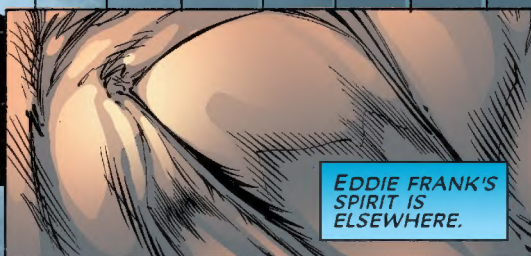
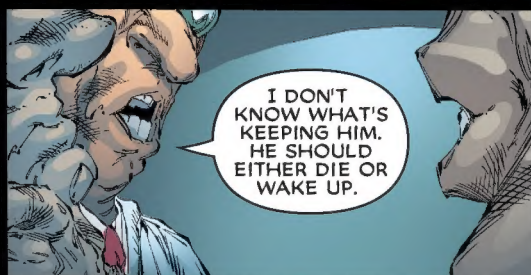
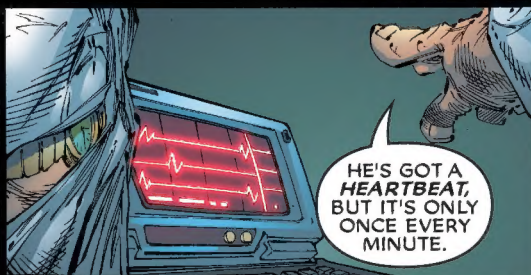
SPAWN #117, Digital Edition Published by IMAGE COMICS 1071 N. Batavia St., Suite A, Orange, CA 92667. Spawn, its logo and its symbol are registered trademarks © 2002 Todd McFarlane Productions, Inc. All other related characters are TM and © 2002 Todd McFarlane Productions, Inc. All rights reserved. Any similarities to persons living or dead is purely coincidental. With exception of artwork used for review purposes, none of the contents of this publication may be reprinted without the permission of Todd McFarlane.


...BAFFLED.
I DON'T
HAVE ANY
OTHER
WORD...

...MEDIA'S
DOWNSTAIRS,
BARKING FOR
ANSWERS. WE
HAVE TO TELL
THEM SOME-
THING...

...WOUND
WAS CLEAN.
IT SHOULDN'T
ACCOUNT FOR
THIS KIND OF
RESPONSE...

...HAD A
WALLET ON
HIM. FRANK
SOMETHING.
EDDIE
FRANK...





IT SOARS LIKE
A FALCON ON
BROAD WINGS
OF SOLID LIGHT.

THIS BODY
ISN'T HIS,
BUT MOVES
TO HIS
SLIGHTEST
WHIM.

HE STARES OUT
THROUGH NEW
EYES. THE WORLD
SHIMMERS, BRIGHT
AND IRIDESCENT.

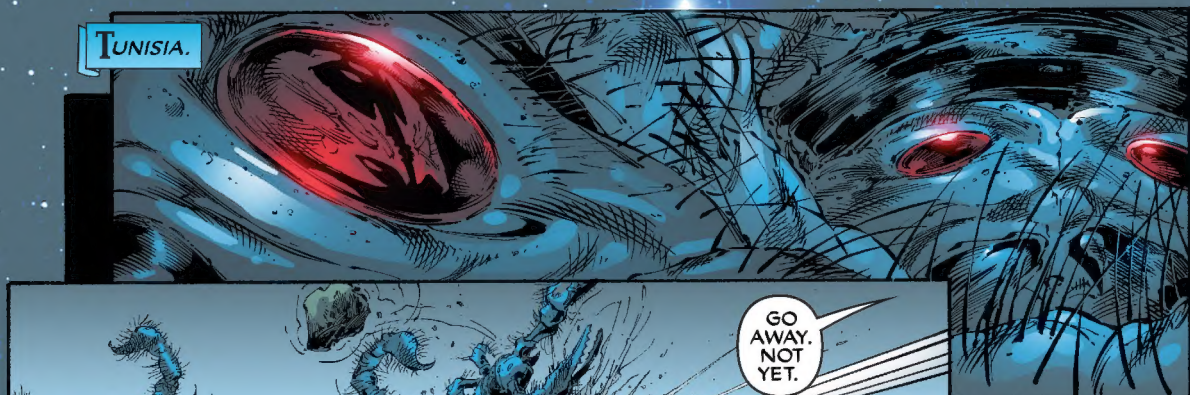
HE SCANS THE
HORIZON FOR HIS
QUARRY. HE DOES
NOT FIND IT.

HE SPEAKS WITH
A VOICE THAT
ISN'T HIS, WORDS
ECHOING WITH
GLASSY
HARMONICS.

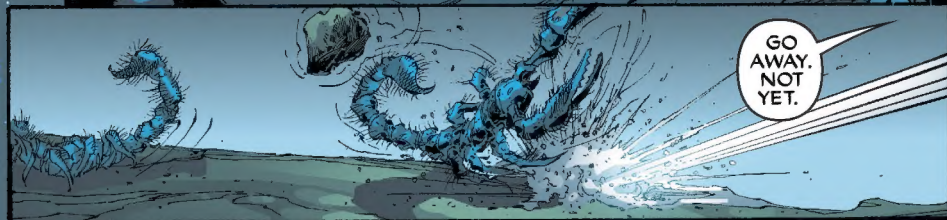
WHERE?

WHERE
HAS HE
GONE?

TUNISIA.



GO
AWAY.
NOT
YET.



SPAWN,
WE'VE BEEN
HERE FOR
HOURS.



I'M TRYING
TO CHANGE THE
WORLD, OLD MAN.
BUT FIRST I HAVE
TO ASK THE
EARTH'S
PERMISSION.

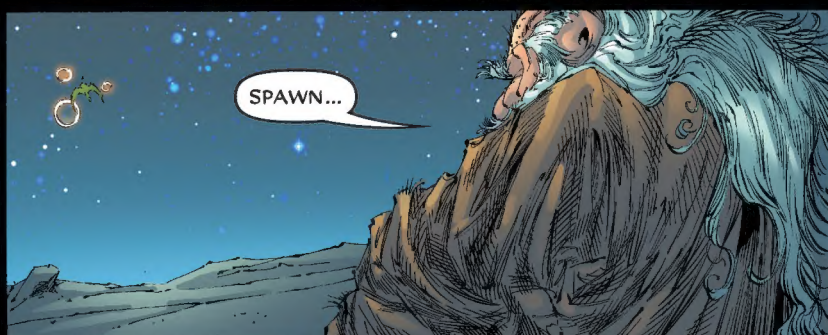


ANY
IDEA WHEN
WE COULD
EXPECT AN
ANSWER?

THE
PLANET
OPERATES ON
ITS OWN TIME.
WE WAIT TILL
WE GET A
SIGN.

NOW BE
STILL. I HAVE
TO FOCUS.





YOU!
YOU CAN'T HIDE
FROM ME!

YOU
DESTROYED
WHAT I LOVED...
I WILL
DESTROY
YOU!

FWOOOM!

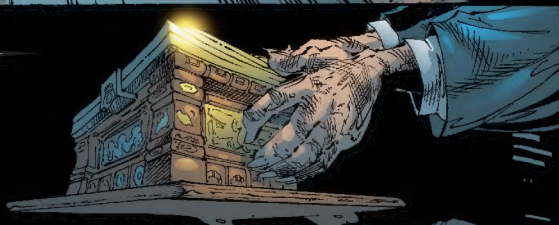




POOR
LITTLE
LAMB.



I CAME
AS SOON AS I
HEARD. IT'S BEEN IN
ALL THE PAPERS.
ABSOLUTELY
TRAGIC.



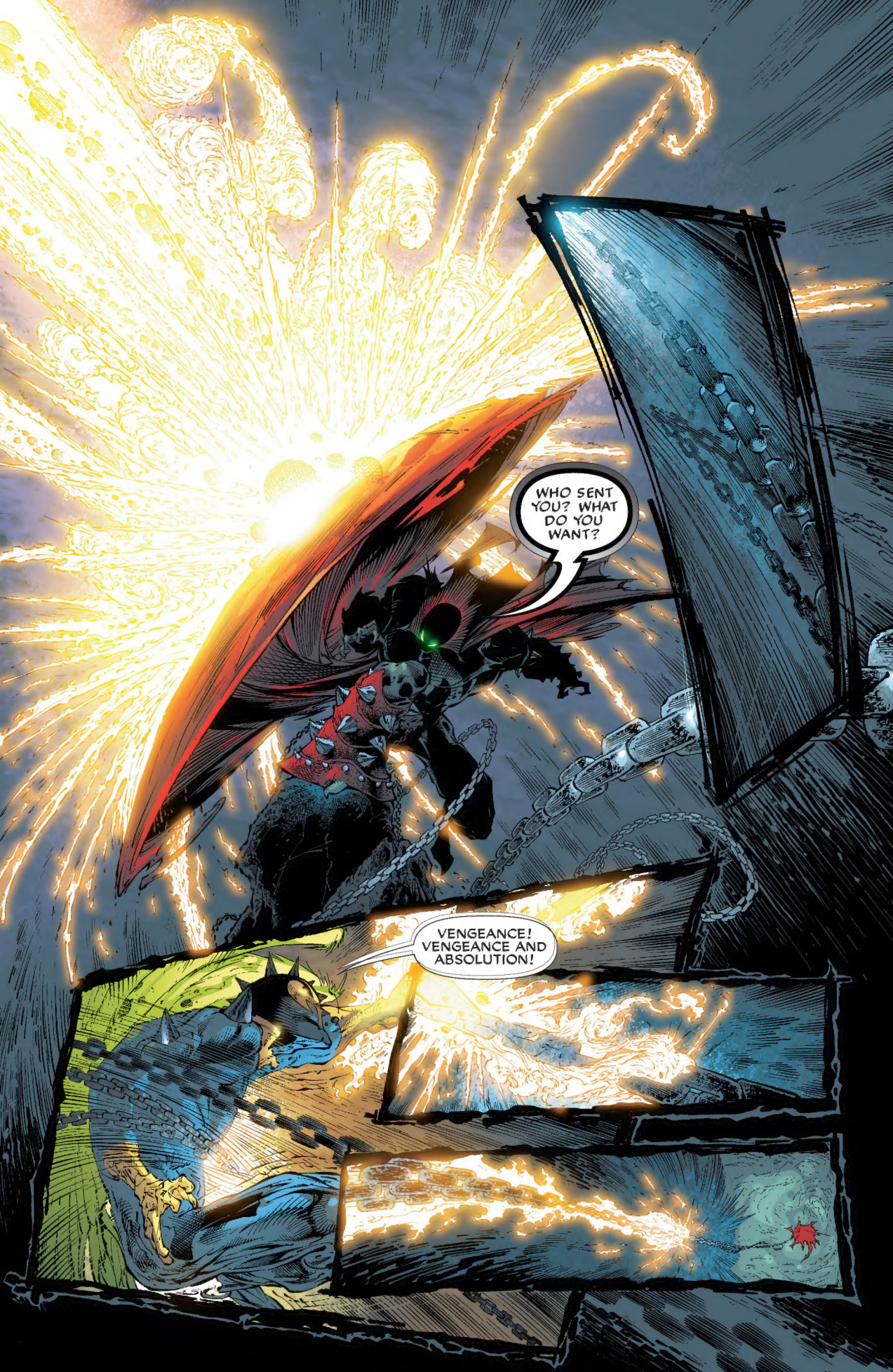
WHAT IS IT WITH
CHILDREN THESE DAYS? SO
FILLED WITH ANGER AND RAGE.
SOMETIMES I THINK THAT
THE WHOLE WORLD HAS
GONE MAD.

SHALL
I READ
THIS TO
YOU?
YES?

VERY
WELL.
➤AHM➤

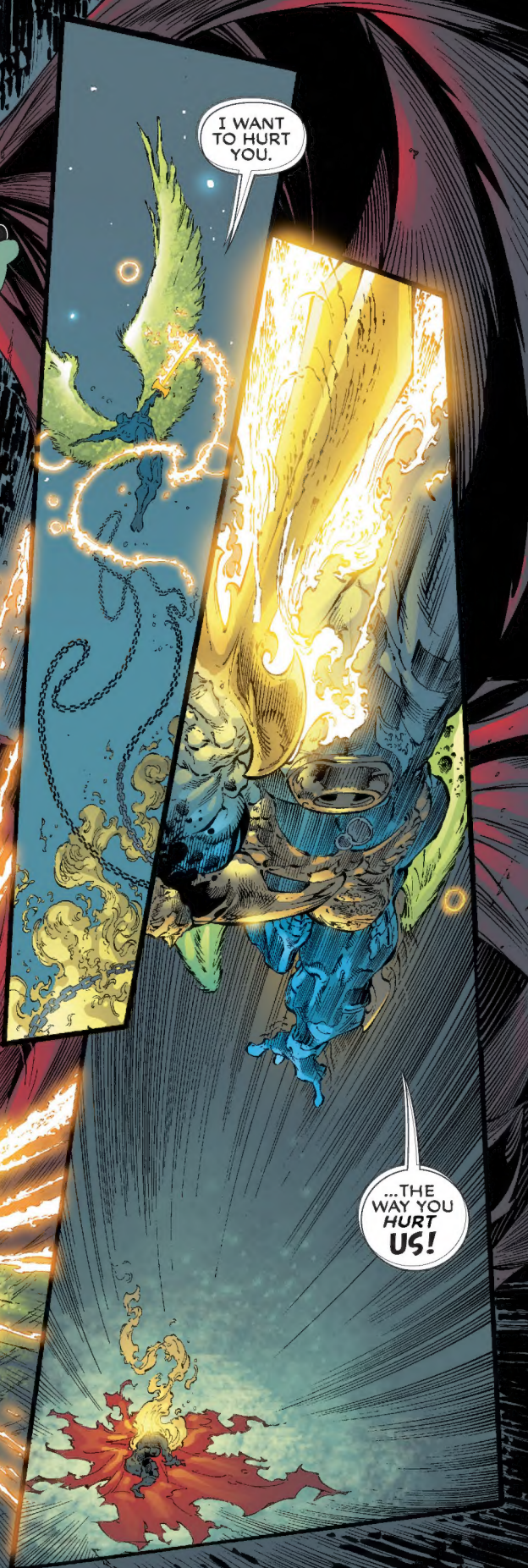
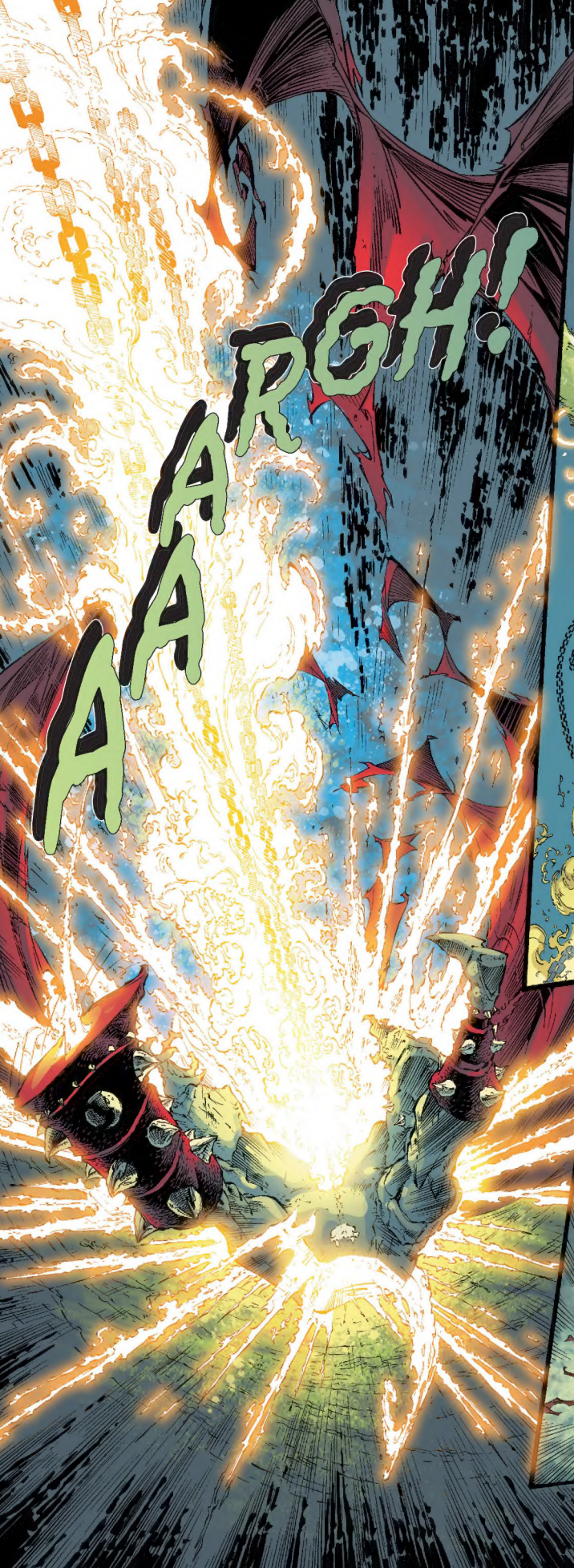
"ONCE UPON
A TIME THERE WAS
A BOY WHO LOVED
HIS FATHER VERY,
VERY MUCH..."





WHO SENT
YOU? WHAT
DO YOU
WANT?

VENGEANCE!
VENGEANCE AND
ABSOLUTION!



I WANT
TO HURT
YOU.

...THE
WAY YOU
HURT
US!

IN A
BEAUTIFUL
FAR OFF
LAND CALLED
ALABAMA,
THERE WAS A
LITTLE HOUSE
WITH A WHITE
PICKET
FENCE...

THE BOY
LIVED THERE
WITH HIS
FATHER AND
HIS YOUNGER
BROTHER.
ALTHOUGH
THEY WERE
NOT RICH, THEY
WERE HAPPY.
HUMBLE AND
PROUD, THEY
MADE A GOOD
LIFE TOGETHER,
JUST THE THREE
OF THEM.



THEIR FATHER
WAS A KING
AMONG MEN.
HONEST, WISE
AND WELL-
RESPECTED BY
THE WHOLE
COMMUNITY.

HE WAS
STRONG AND
BRAVE AND
HE DOTTED ON
HIS SONS. HE
TAUGHT THEM
IN TURN TO BE
STRONG, TO BE
BRAVE, AND
MOST OF ALL
TO BE GOOD.



DAYS WERE FILLED
WITH SUNSHINE AND
ICE CREAM AND
GAMES OF CATCH.
NIGHTS WERE SPENT
READING STORIES OR
PLAYING GAMES.


NO DOUBT THE
FATHER COULD HAVE
BEEN A GREAT MANY
THINGS IN LIFE IF HE
HAD WANTED, BUT
HE CHOSE TO STAY IN
THE QUIET LITTLE TOWN
AND DEVOTE HIS LIFE
TO HIS CHILDREN.

THAT'S HOW MUCH
HE LOVED HIS SONS.



BUT ONE DAY
A DARK CLOUD
GATHERED IN
THE DISTANCE,
AND GREAT
WICKEDNESS
DESCENDED TO
TEAR THE FAMILY
APART. THE BOY
COULD FEEL IT
COMING, BUT
HE COULD DO
NOTHING TO
STOP IT.





SOMETHING
VERY BAD
HAPPENED
AND THE
FATHER DIED.

YOU TORE
MY WORLD
APART! TELL ME
WHY! I WANT
ANSWERS!

WHAT A
SHAME IT
IS WHEN
A GOOD
MAN DIES
BEFORE
HIS TIME.

WYNN?
IS THAT
YOU IN
THERE?

NO,
NOT WYNN.
THEN
WHO?

WHAT GREAT
DEEDS, WHAT
WONDROUS
ACHIEVEMENTS
THE WORLD IS
DENIED BY HIS
LOSS.



BUT NOTHING CAN
COMPARE TO THE
HOLE IT LEFT IN THE
LIVES OF HIS CHILDREN.

IT WAS AS IF THE SUN
HAD GONE OUT IN THE
HEAVENS, AS IF GOD
HIMSELF HAD VANISHED
FROM HIS THRONE.

I WANT
YOU TO
SUFFER LIKE
I SUFFERED. I
WANT YOU TO
KNOW MY
PAIN.

AND, LIKE A
STORYBOOK
PRINCE, THE
SON COULD
NEVER REST
UNTIL HE
AVENGED HIS
BELOVED
FATHER.

KNOW
YOUR PAIN?
I DON'T EVEN
KNOW WHO
THE HELL
YOU ARE.



DO...
NOT...
MOCK
ME!

UFF!

YOU DON'T
REMEMBER ME?
DON'T REMEMBER
WHAT YOU HAVE
DONE?

HERE!

DO YOU
REMEMBER
ME NOW?

NO...

RUMBLE



TWO
INNOCENT
BOYS WHO
TOOK YOU
IN, WHO
TRUSTED
YOU--



AND
YOU--YOU
DESTROYED
THEM! SMASHED
THEIR WORLD
TO BITS!



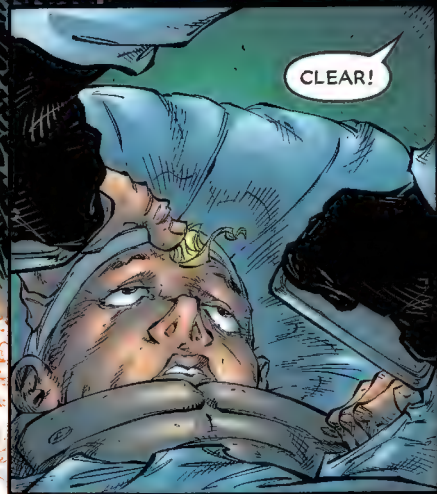
THAT'S
NOT TRUE...
I TRIED... I
TRIED TO...



HEEEAAH!

OF
COURSE...
IT WAS
ALL A
LIE.

noooo!



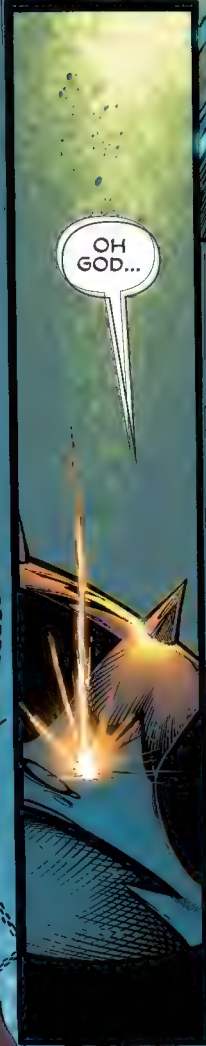
LIES!
ALL
LIES!



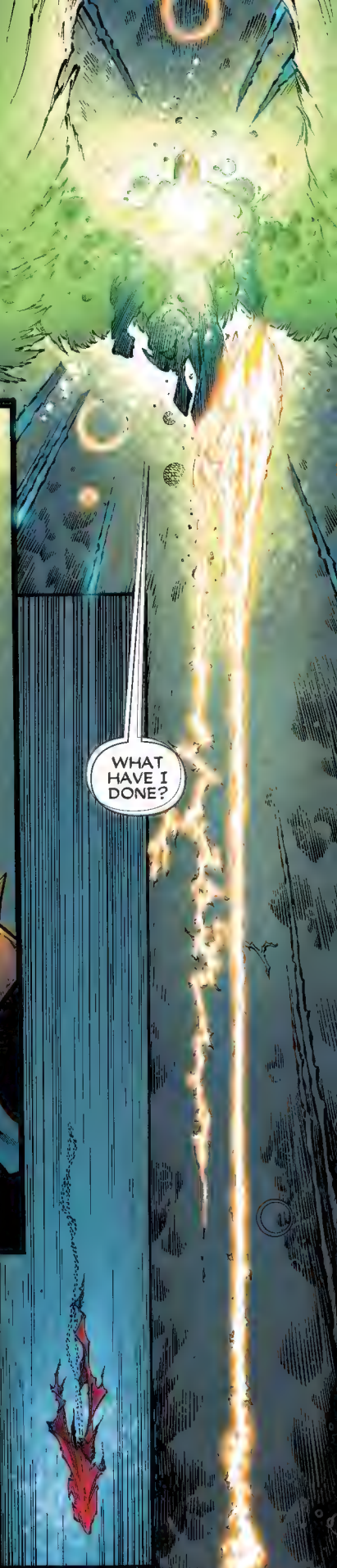
IT... IT
CAN'T BE...
TRUE...



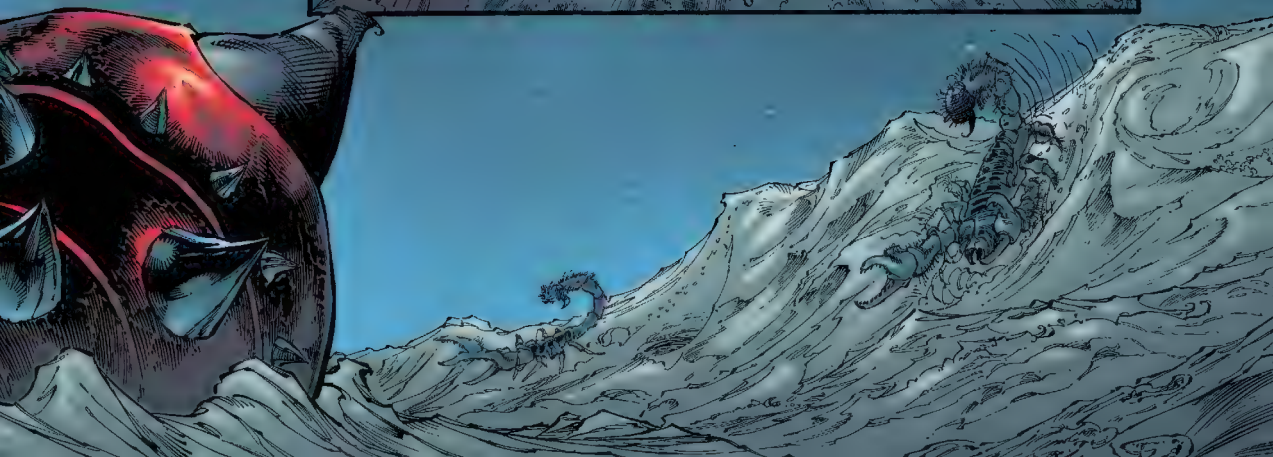
NO...

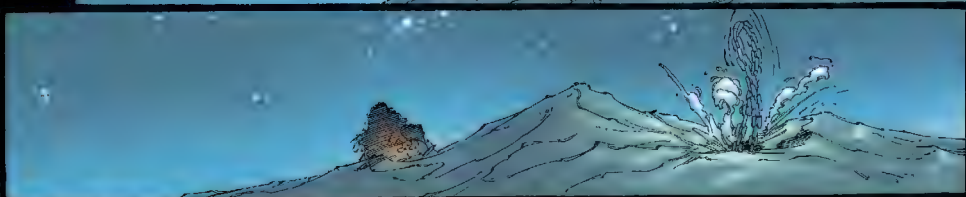
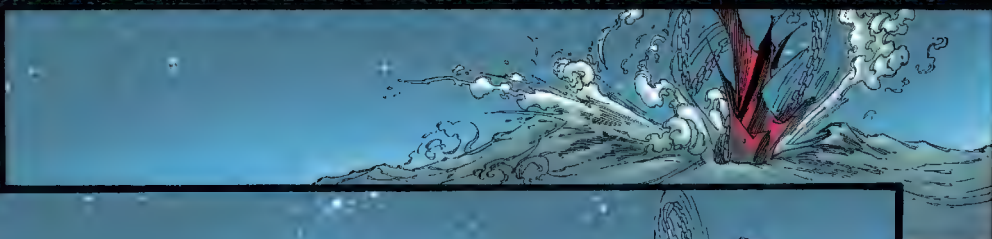
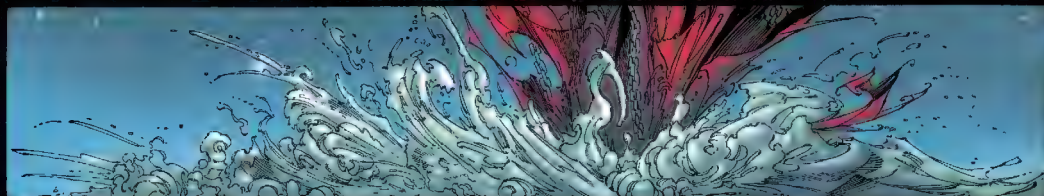
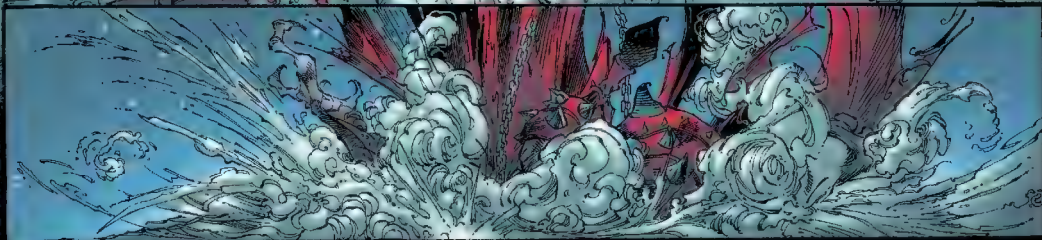
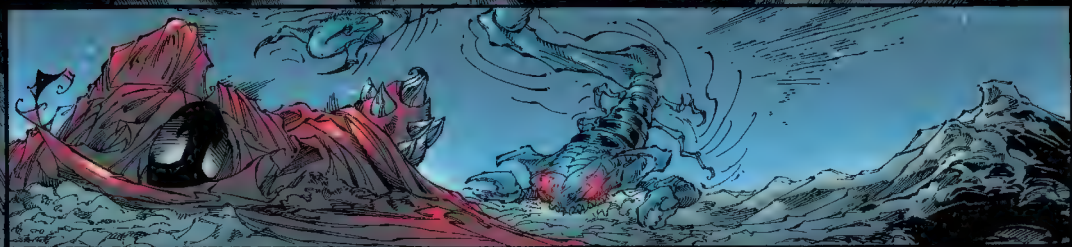
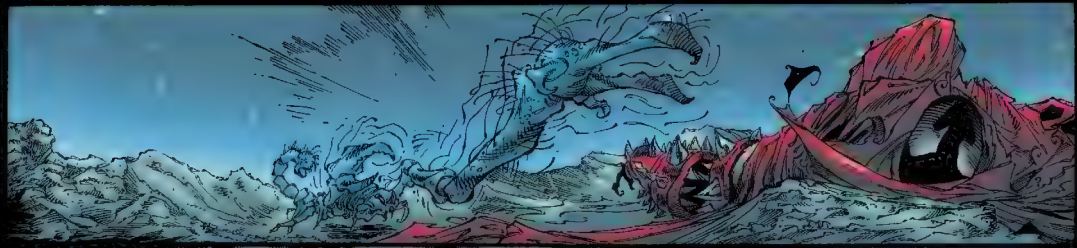


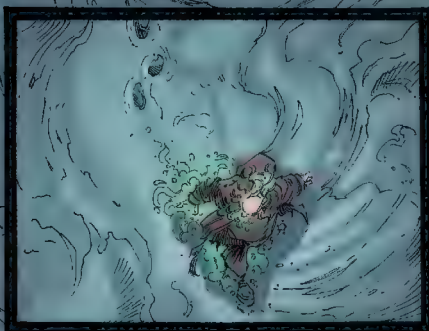
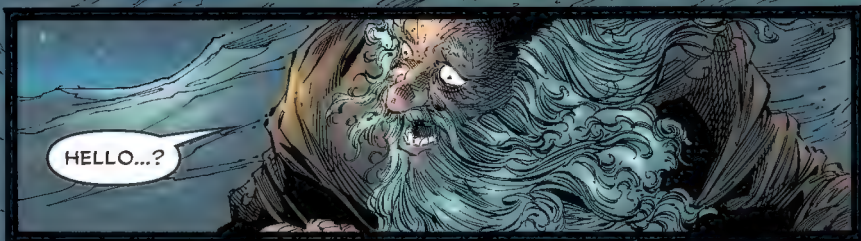
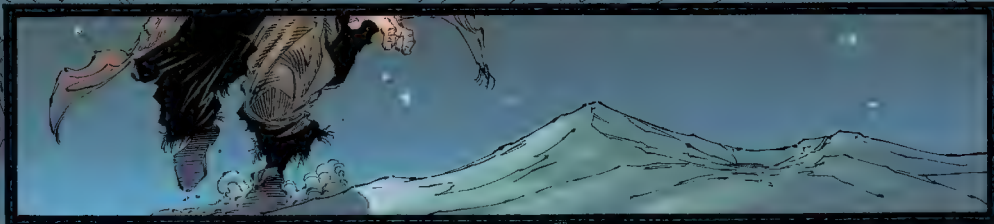
OH
GOD...

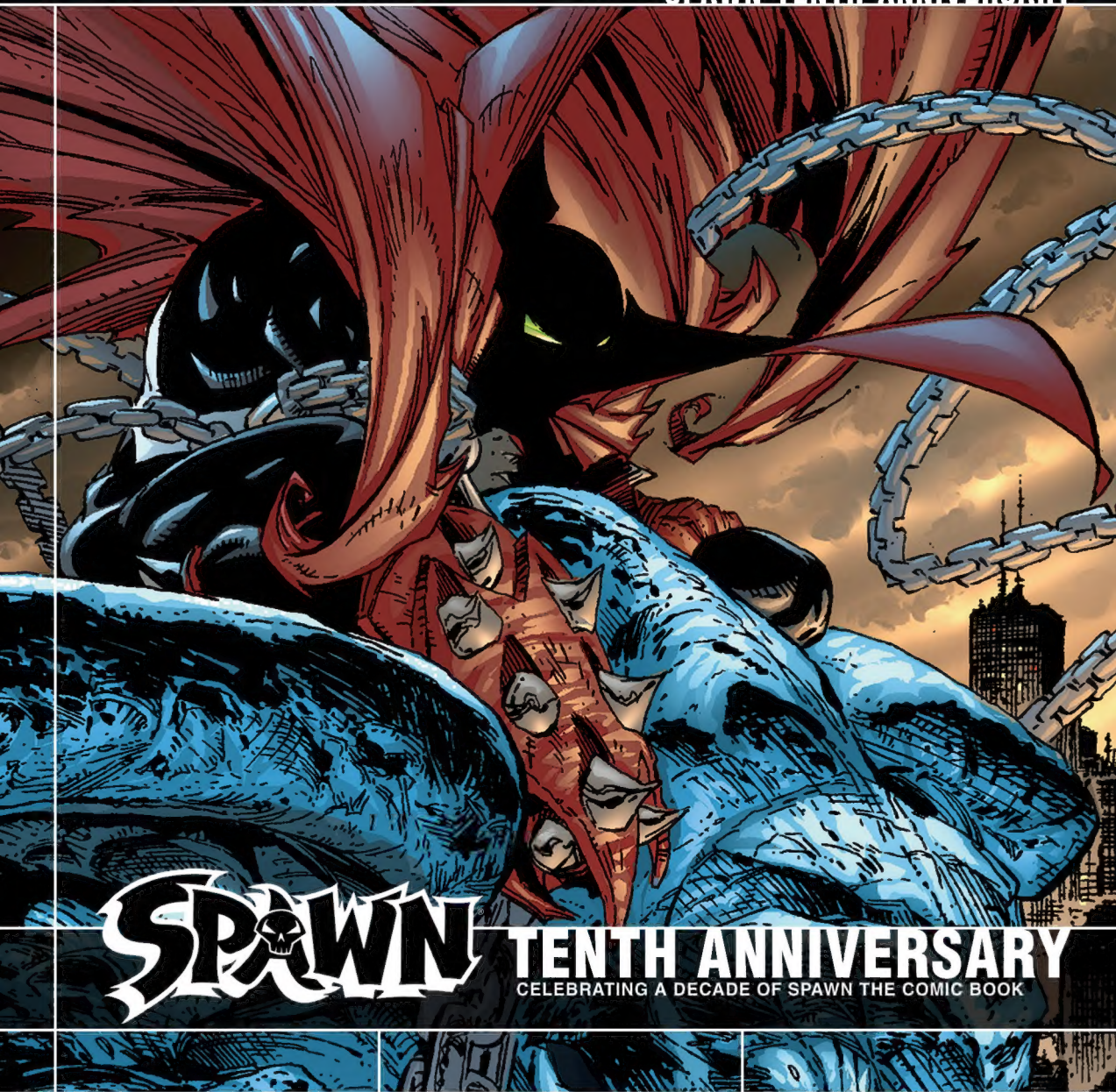


WHAT
HAVE I
DONE?









The first issue of *Spawn* was published in June of 1992. As we approach the 10th anniversary of the book, we sat down with *Spawn* creator Todd McFarlane to get his thoughts on the past, the present and the future of the Al Simmons Hellspawn.

Spawn.com: Here we are at 10 calendar years on *Spawn*. Putting yourself back into 1992, did you honestly imagine this book would still be around a decade later?

Todd McFarlane: In all honesty, the goal in anything that you begin is not actually to have any failure in front of you. Although I'm proud that we're still hanging around after 10 years, I, maybe naively so, went into the advent of Image Comics hoping that *Spawn* would outlive me and that I'd be in the grave while my character was still doing it. That doesn't necessarily mean that when you set that type of lofty goal, you ever attain it. But that *Spawn* is still here after 10 years means that it's probably only another 40 years down the road before I have to make sure that my goal is still doing what it was that I wanted.

SC: You've kept a solid core readership throughout the ups and downs of the comic book market. What is it about this character that's appealing to readers?

TM: I've been very fortunate to have very loyal fans in a lot of the things that I do, especially in the *Spawn* universe. I think one of the appealing aspects of the character is that he gives readers another option to the obvious stereotypes of a lot of superheroes. He's not just a knockoff of Superman or Batman. He has other unique qualities and they're actually the things that the general public has trouble coming to grips with, which is that he's not a perfect, polished superhero and he doesn't, in truth, want to be a superhero. I think that following how this man is trying to push through this long-suffering curse of his is more



interesting than the number of bank robberies or damsels in distress that he would save.

SC: How does this 10th anniversary compare to, say, the recent 100th issue of *Spawn*?

TM: I'd say that the biggest difference between the two is the fact that the 100th issue was based upon longevity of the book, where the 10th anniversary of *Spawn* is a little more sentimental in that it was also the year that we started Image Comics as a whole. All the things that either made or infuriated people about Image, a lot of that began in 1992. The 10th anniversary of *Spawn*, to me, is a bit of a hybrid of not only *Spawn*'s success, but also the success of Image Comics. Either way—the 100th issue and the 10th anniversary—both reflect back on longevity and being able to survive in any business for that number of years is rewarding in and of itself.

SC: Along those lines, have you actually taken time to savor what it means for an independent publication to survive for a decade in the comic book market or is it still business as usual at Spawn Central?

TM: I would say that one of the things that might surprise a lot of people is that for as much as we've been able to accomplish within the confines of my various companies or me personally, because it's your day-to-day life, you really don't sit back and reflect upon it and pat yourself on the shoulder and go, "Wow! Isn't this cool?" You hear that from a lot of athletes and movie stars, "When I'm retired, I'll stop and think about it." Although that's cliché, it's actually true to a certain extent. When you're in the middle of a storm, good, bad or indifferent, you don't really think about the storm and its existence, you just keep plowing through it. Although we've done a lot of good things, I could make a list of goals and creative ideas that I've yet to be able to do or have never seen the light of day, or have been refuted by the public to some extent. There are just as many failures along the way as there are success stories. You just keep plowing ahead and persevering and doing what it is that makes you a living.

SC: Ten years later, how have your feelings about the Al Simmons Hellspawn changed?

TM: My feelings for Spawn have only grown and the depth of who that character is and what he's about. I can speak fluently about Spawn a lot more today than I could when he first started. If someone were to say, "Tell us about Spawn," I could probably ramble on for about three hours, where in the beginning, I'd be

lucky if I had 15 minutes. My vocabulary on the folklore of what the Spawn legend is has grown abundantly as well as who the man Al Simmons is and why all this is going down and the reasons. One of the things you have to do is to think years in advance. I actually have some insight as to what the ending to all this will be and what's motivating all these people, even though I might not get around to some of this for another 100 issues or so.

SC: Over all the years, is there one particular *Spawn* issue that's stood out as being your favorite? Why?

TM: I've had different issues that had a certain appeal to me for different reasons. Some of them for what they stand for and others just because of maybe one word balloon that was in there. There have been some nice nuggets of insight and information and clues that Cogliostro's put down over the course of the last 100 issues, as well as some of the confrontations between Spawn and Terry, and Spawn and Wanda and what all that means. I think there are some charming moments between Spawn and Granny Blake, given that she thinks he's an angel. I think that some of that works fairly well. If I had to pick one issue it would probably be issue #29, which was an issue where Spawn was protecting two kids from an abusive father. It showed that you really can't play God without having ramifications and setting other events in motion that, once you walk away from being the hero, you've potentially exacerbated things even though you may have thought you were setting things right. There's a panel in there that was actually one of the earliest clues to say that Spawn's recollection of his past life with Wanda is perhaps not as accurate as his mind has been telling him, so that one right now sticks out for me.

SC: How do you feel about the state of the core *Spawn* comic book today, from a general perspective as well as more specific thoughts about the art, the writing, etc.?

TM: Right now, I'm still very proud of the quality of the book. Once you get past the Todd mystique in all this -- of whether you like or don't like Todd as a person -- once you ignore all that, if you took the book and gave it to a stranger who doesn't have any of the baggage or the history of Image or the rebel called Todd or his personality or ego or any of that stuff, I think people would be surprised at how well the book is still being written, how high the standard is of the artwork of Angel and Danny, and the coloring that Brian does. I think if you compare it to a lot of books on the stands, it holds up very well. Politics being what they are, it's like in sports when you pick a team or you might not like another team and you might not have reasons that are based on logic. I

do the same, too. Not being a Yankee fan, I can't give you any real reason other than that they win too much. I think that with the *Spawn* comic book pushing 120 issues, I could show you a lot of other books that got out of the gate and didn't have nearly the staying power or the quality over 25 issues, let alone 125 issue like *Spawn*. I've been very fortunate to have such a long run from Greg Capullo, who did one of the most underrated performances in recent comic book history. Now we have Angel coming on board, carrying that torch, so I'm quite happy.

SC: The name Greg Capullo became synonymous with *Spawn* when he took over the pencilling duties from you. Now Angel Medina has taken over from Greg. Do you foresee a similar thing happening?

TM: Greg Capullo was a godsend when he came to the book. I had no idea at the time that he would stick around for as long as he did. I'm very honored, not only to have had him on the book, but also to see his skills grow with every issue. I'm even more proud to be able to call him one of my better friends out there in the world. He's always covered my back. He's been there through the tough times for me, so whenever you can have somebody that you admire both as a person and as a worker, then from where I sit, that's about as good as it can get. As we all remember, once I left the art chores, it took a long time for people to accept Greg. They always took it out on Greg and then eventually came around to his side. I think a little bit of that is true with Angel. I only did 15 to 20 issues of *Spawn* before Greg came on. Angel's now following in the footsteps of close to an 80-issue run from Greg, topped off by the big 100th issue. Angel is doing tremendous work, but the crowd has been spoiled by Greg. I think that once they give Angel the benefit of the doubt, they're going to see how talented guys like Angel and Danny can be when they're working at the top of their game.

SC: Without giving away top-secret information, what does the future hold for the *Spawn* comic book?

TM: I'm hoping that the future of the *Spawn* comic book is close to what's happened in the last 10 years in that we can bring a lot of surprises; everything from what my perspective is of God in the book to what's actually important to Al Simmons. In the confines of keeping the book fresh and new we don't want to completely lose the past history of the book. How do you bring in your core set of characters—your Jason Wynns and your Wandas and the Clown and some of those characters—and make sure you're reinvigorating it in a new direction? In the last year or so, we've gone in a direction to show what I believe Spawn and the curse are all about, which I think is one of the reasons why sometimes people are down on the new creative

team. They see it as being that the new direction was pushed by them, which isn't true. I actually dictated the direction of wanting to go on to this bogeyman one, and now we're going to take the results of that and re-apply it back into the history of *Spawn* and, hopefully, come up with a have-your-cake-and-eat-it-too scenario.

SC: Looking back over the 10-year run, what, if anything, would you have done differently with the comic?

TM: The only thing I would have done differently is maybe pay a little more attention to the readers and what they were saying and try to react to it a little bit quicker. I think we've done an OK job of trying to meet their needs. You don't necessarily want the readership to be the editors of the book, but there are valuable insights and information and lessons that can be drawn from the pool of people who are writing on the Internet or that you meet at conventions. I probably should have had my ear to the ground a little more to some of their comments and try to mix those in with my own personal agenda.

SC: What advice would you give fellow creators looking to create books and characters in the long-term?

TM: My advice is to not get overly distracted. That may seem like a contradiction given that I'm a guy that has done movies and TV and toys, but the one concept that I think people don't pay attention to, is the reason that I got into movies was to show *Spawn*. The reason I initially got into TV was to show *Spawn*. The reason I started a toy company was to show *Spawn*. Although I got distracted from the core idea of doing a comic book, I've never been too distracted from the idea of pushing *Spawn* forward. I think that one of the things that people do is create too many characters in their lives, hoping that one of them actually sticks. I think potentially you do an injustice to a great many of them instead of trying to hone in on one or two or three, and trying to build them up. Then you can move on to another set of characters, once you've raised those creative children in a way that you can turn your back on them and know that they're going to do well. I'm in a position now with *Spawn* where I could start thinking very seriously about creating two or three other big characters and focusing on them because *Spawn* has its legacy set. I would say, if you're going to get distracted from comic books, then don't get distracted from your character, or there will be no legacy. We just saw the success of *Spider-Man* because that was building on a 40-year foundation and most of the young creators don't want to be attentive to their ideas for longer than about a year.

GALLERY

IN CELEBRATION OF 10 YEARS OF SPAWN,

This blue Spawn is from one of Todd's earliest works, a complete comic Todd fully colored for himself. The blue color was a tribute to McFarlane's affection for Batman.



these pages contain a sampling

of Todd McFarlane's artwork,

from the early days to present.

For a more complete

retrospective gallery of images,

check out the Spawn 10th

Anniversary feature online at

spawn.com/features.



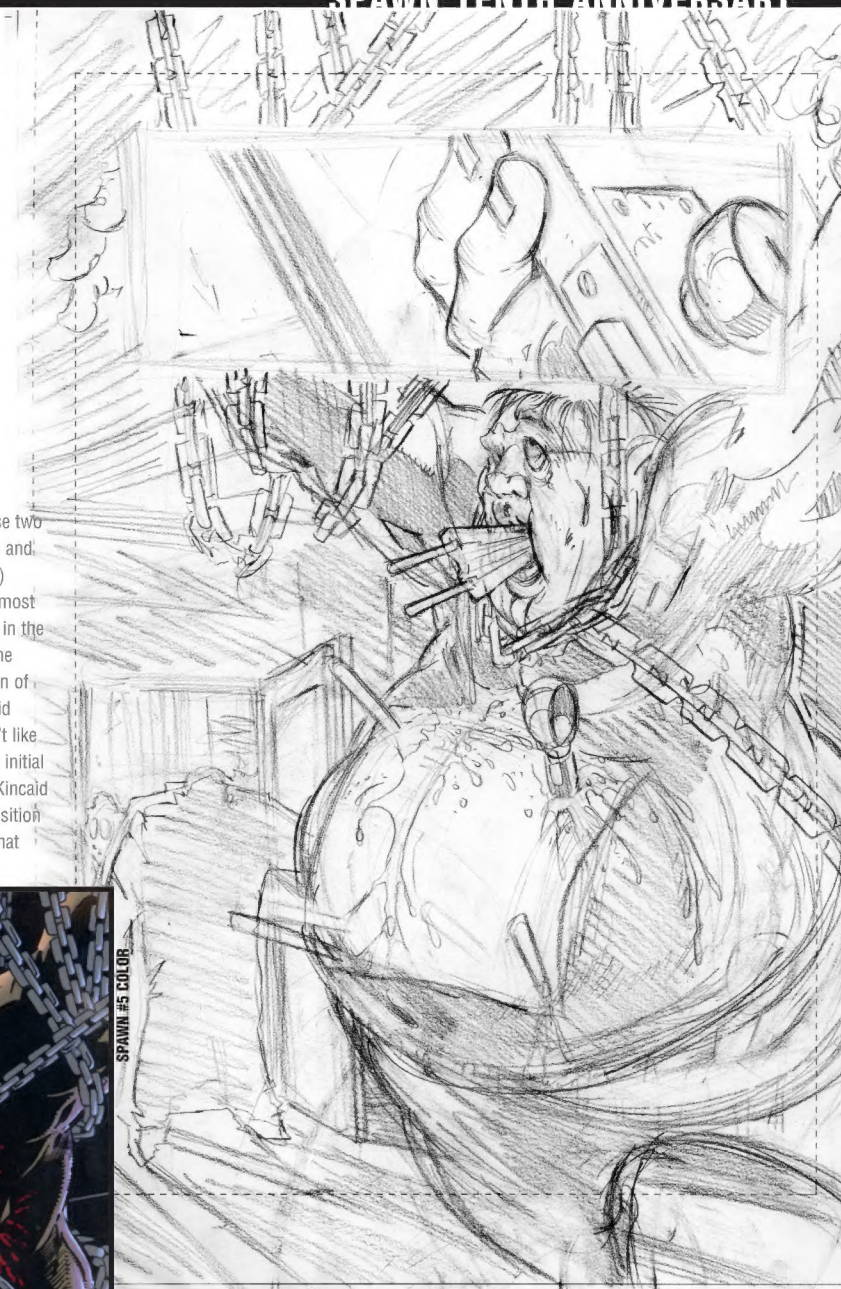
This is an action panel of Spawn that Todd drew in the late 1970s. Note the science fiction overtones; at this stage of his life, McFarlane was heavily influenced by Star Wars.



This is a fully colored piece of Spawn artwork from 1983. Note the reversal of the colors in the Hellspawn's symbiotic uniform from how they appeared when the book was published.



Before and after. These two images (initial pencils and finished colored page) showcase one of the most indelible pieces of art in the entire Spawn saga: The Hellspawn's crucifixion of child killer Billy Kincaid (issue #5). Todd didn't like the perspective of the initial pencils and cropped Kincaid to a less dominant position for the final artwork that appeared in the book.



This is the first Spawn artwork Todd completed after leaving Marvel to help form Image Comics. This piece is from 1991, just prior to the book's publication in 1992.



Tyrant
Lizard
King

EMPIRE